Art Regimes and Mao Zedong – what is a mass line what is mass art?

By Shomit Sirohi with Cornel West

I. What then is an art regime in praxis – that Ranciere argues, in fact art is politics, and politics is art, just the superstructure of a protest, just its mass line as in fact more of artistic mass line, just a pure demonstration of artistic character – in fact that is democracy – it is a real of a popular fraternity, which though is open and anarchic and artistic – in fact the distribution not division or partage or paranthesis in fact, but the distribution of the sensible and emancipated spectator, and the real intellectual and poor, is then an act of emancipation which is artistic – at this point in this production process I refuse to be labour, but will spontaneously strike. The act has to be artistic – in Situationism – a creation of a wild-cat strike is enough to stop being part of the spectacle.

- Cornel West I understand Ranciere's artistic emancipation trash, but in fact you make a full thesis instead – that the mass line produces a mass art and will be lead in fact by a leader who refines the mass art and mass protest and that is Mao in fact, and is like this Sylvain Lazarus thing you do – creating even capitalist theory to run the economy at a creative level of capitalism – Nike that type of Americanised culture and mass line for politics – which then is mass art and aesthetic regimes interpreted in a subjective cut for in fact that very result – cut the art regime and that is a division of the sensible – in fact a partage – a take that philosophers and their intellectual lives is also a dialectical image. It means that a number of processes are material but also superstructural and this then is the mass line, mass art and mass politics which is fused – so then the act of emancipation is not like the process of emancipation and art is a process which then Membe argues is actually - a art criticism informing economics or politics.
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II. Creativity then as the essential point in general – art regimes are creative explanations of history but most creative when there is an artistic process – either Cuba with Alea or in fact French New Wave and Maoism or in fact today with mass line and software idealism in India.

In fact that's why America loves Sirohi – that creativity is then the line for black people – love it thanks. Creativity in all aspects – from emancipation in spectator which means in Sirohi a whole process of software and computer science – sounds black and experimental love this, thanks. Give it up now, stop writing masterpieces with me.